

H&H

HANDEL & HAYDN SOCIETY

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1992-1993 SEASON

CHRISTOPHER HOGWOOD, ARTISTIC DIRECTOR





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The Handel & Haydn Society  
Christopher Hogwood, Artistic Director

## ONE HUNDRED SEVENTY-EIGHTH SEASON, 1992-1993

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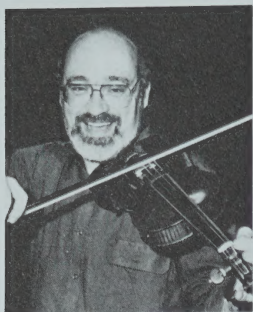
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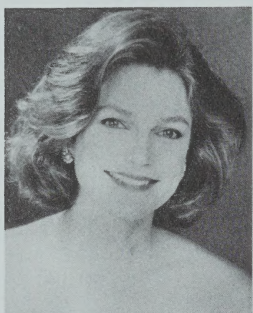


Renowned for his virtuoso playing on both modern and period instruments, violinist Daniel Stepner is a prominent figure on the Boston musical scene, serving as Concertmaster to the Handel & Haydn Society and Boston Baroque, and as first violinist of the Lydian

String Quartet. He has been a member of the acclaimed Boston Museum Trio since 1974, performing Baroque and Classical repertoire at the Museum of Fine Arts on period instruments, some of

which are from the museum's collection. His interest in period instruments and performance began at Yale University, where he received a doctorate in Musical Arts, and which is home to a notable collection of seventeenth- and eighteenth-century instruments. He also studied with Nadia Boulanger and Steven Stryk and has worked with Joseph Silverstein, and Louis Krasner among other violin greats. Mr. Stepner has made numerous recordings of works from Bach to Ives. In 1983, he won a special award in the International American Music Competition for Violinists, for his performance of contemporary music. In addition to his busy performing schedule in the Boston area, Mr. Stepner is currently on the faculty of Brandeis University.

## LORRAINE HUNT, SOPRANO



A frequent guest soloist with H&H, soprano Lorraine Hunt is widely acclaimed as one of America's finest singers. Starting her musical career as a professional violist, Ms. Hunt turned to a vocal career in 1981, and has delighted critics and audiences with her

artistry ever since. Known for her stunning, expressive rendering of operatic roles, she last appeared with H&H in the critically hailed

production of Mozart's last opera, *La Clemenza di Tito*, in which her passionate performance as Sesto was called the best vocal performance of 1992 by the Boston Globe. She has also sung Bach's *B Minor Mass* with H&H in Boston and at New York's Lincoln Center. Her other frequent local engagements have included appearances with Emmanuel Music, the Boston Symphony, Boston Early Music Festival, Cantata Singers, Boston Baroque, Boston Lyric Opera, and the Opera Company of Boston. Ms. Hunt's recent recordings include Handel's *Susanna*, *Theodora*, and *Messiah* and Bach's *Anna Magdalena's Notebook* on Harmonia Mundi, as well as Schumann lieder for Koch International.

## THE HANDEL & HAYDN SOCIETY

The Handel & Haydn Society is a premier chorus and period orchestra under the artistic direction of renowned conductor Christopher Hogwood. H&H is a leader in "Historically Informed Performance," performing works on the instruments and with the performing forces available to composers in their time, to reveal music as it was meant to be heard.

Founded in 1815, H&H is the oldest continuously performing arts organization in the United States. From its beginning, H&H has been at the musical forefront, performing several American premieres of Baroque and Classical works in the nineteenth century. H&H gave the first American performance of Handel's *Messiah* in 1818, and has performed the work annually since 1854.

In recent years, H&H has achieved national and international acclaim through recordings, national broadcasts, and sold-out performances at New York's Lincoln Center and other national venues. H&H has three CDs on the London/L'Oiseau-Lyre label; its recording of Mozart's orchestration of Handel's *Sacris and Galatea* was released in June 1992, and a fourth recording, of Handel's entire *Concerti Grossi, Op. 6*, was completed in the spring of 1992. H&H also offers an innovative educational program for over 6,000 students in more than 40 schools throughout Massachusetts. H&H's Chamber Series, established to showcase the H&H chorus, has received growing acclaim in recent seasons, and this year finds a new home in Jordan Hall at New England Conservatory.



The Handel & Haydn Society  
Christopher Hogwood, Artistic Director  
One Hundred Seventy-Eighth Season, 1992-93

Friday, February 19, 1993 at 8:00 p.m.  
Sunday, February 21 at 8:00 p.m.  
Symphony Hall, Boston

**Daniel Stepner, Director**  
**Lorraine Hunt, Soprano**

Sinfonia to "Il Damone" (1677)  
*Grave*  
*Allegro*

Alessandro Stradella  
(1644-1682)

5'

Concerto a quattro, Op. 7, No. 6 (1741)  
"Il Pianto d'Arianna"  
*Andante—Allegro—Adagio*  
*Andante—Allegro—Largo*  
*Largo andante*  
*Grave*  
*Allegro*  
*Largo*

Pietro Locatelli  
(1695-1764)

16 1/2'

Cantata "Armida Abbandonata"

George Frideric Handel  
(1685-1759)

16'

Ms. Hunt

#### INTERMISSION

Concerto Grosso in D Minor (ca. 1715)  
(reconstructed freely by Daniel Stepner, after  
Concerto in D Minor for keyboard and strings, BWV 1052)  
*Allegro*  
*Adagio*  
*Allegro*

Johann Sebastian Bach  
(1685-1750)

24'

Cantata "Mein Herze Schwimmt im Blut," BWV 199

Bach

21'

Ms. Hunt

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This concert is sponsored by **WBUR 90.9 FM**

*The Handel & Haydn Society is supported in part by the Massachusetts Cultural Council, a state agency, and by a generous grant from the National Endowment for the Arts. The NEA's support enables us to present not only several concert series, but also our educational outreach program in over forty Greater Boston area public schools and free public concerts that bring H&H's music to wider audiences.*



## BAROQUE CONCERTOS AND CANTATAS

### CONCERTOS

The word "Concerto" usually conjures up the image of a virtuosic, instrumental soloist featured with a large orchestra, but has actually changed and become quite restricted in its meaning since its first use. Three centuries ago, it might have meant one of many things: a concert, an ensemble, an accompaniment, or simply any instrumental or vocal work. Its etymological roots reveal a wide, even contradictory set of meanings. "Concertare" in Latin means to contend, to dispute or to debate—famous contentious passages in Tchaikovsky concerti come to mind. Yet in Italian, the same verb denotes agreement, cooperation, getting together; consider the English phrase "a concerted effort." Elements of both mindsets are present in the history of the concerto, but it is the second, more congenial spirit that dominates its early days up to the concertos of Beethoven. Even in Mozart's incomparable piano concertos, the solo instrument is treated as a featured member of the larger ensemble, and rarely as a bamstorming hero-figure who stands out from his colleagues.

The earliest known musical application of the term "un concerto di voci in musica" (singing voices in concert; Rome, 1519) refers unequivocally to a vocal ensemble. The earliest publication using the term was *Concerti di Andrea, et di Giovanni Gabrielli* (Concerto pieces . . . , 1587), a collection of both church music and madrigals of six to sixteen parts; its preface implies performance by combinations of both voices and instruments, though the choice of when or where in the score, as well as which instruments to use, is left to the performers. This is typical of sixteenth- and some seventeenth-century instrumental music as well; a publishing composer who wanted a wide audience did well to leave as much flexibility as possible in matters of instrumentation and voicing.

Various other published titles illuminate the concerto's myriad incarnations: *Concerti ecclesiastici* (Ensemble music for the church, 1606); *Massa, salmi . . . concertati a cinque o nove voci* (Mass, psalms . . . set for five or nine voices, 1619); and "Il quarto libro di madrigali . . . alcuni concertati con violini" (Fourth book of madrigals . . . some accompanied by violins,

1638). In Germany, where Italian musical ideas were absorbed eagerly, many varying sacred (vocal) compositions appeared under the title "concerto." Bach himself used the label for thirty of his cantatas.

The term "concerto grosso" also seems to have had several meanings, even in the days of its greatest popularity (late seventeenth and early eighteenth centuries). At times, it seems to denote the composition itself; at others it refers to the ensemble playing such a work, and sometimes just part of that ensemble (the larger part of the unequally divided group). Corelli polished and popularized the form with his Opus 6 collection, whose title page reads: "Concerti grossi con duoi violini, e violoncello di concertino obligato, e duoi violini, viola e basso . . . ad arbitrio che si potranno radoppiare" (works for large ensemble, made up of a solo group consisting of two violins and a cello, and [another group of] two violins, viola and bass, whose numbers may be multiplied as one sees fit). The most common

concerto grosso ensemble takes advantage of this option to use multiple strings for the larger, four-voiced group, which forms a sort of Greek chorus to the individual actor/singers who are the soloists.

Essential to concerto grosso practice is the frequent alternation of the *concertino* (solo group) with the *ripieno* (filled out group). At least one writer has compared this to the *chiaroscuro* effect in painting. In time, the alternating sections became longer and better defined in character, the *concertino* engaging in ever-more virtuosity, while the *ripieno* provided refrains—familiar repetitions of main themes, called *ritornelli* (returning choruses). As one can see, usage has rendered the

terminology a bit jumbled, but a brief study of the various meanings provides a window into the fascinating invention and experimentation going on in seventeenth-century Italy, a hothouse for the development of instrumental techniques and musical forms.

**Alessandro Stradella** (1644-1682) was born in Rome, where he became a chamber musician and courtier to Queen Christina of Sweden, who was then living in the Italian capital. An important patron of the arts, she supported a number of renowned musicians, including Corelli. Because scandals of

*"Concertare" in Latin means to contend, to dispute, or to debate . . . in Italian, the same verb denotes agreement, cooperation . . . Both mindsets are present in the history of the concerto, but it is the more congenial spirit that dominates its early days.*



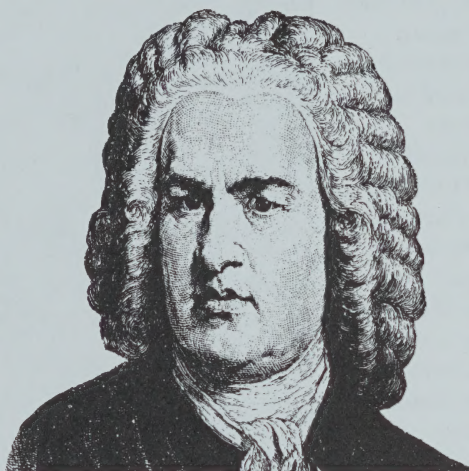
various sorts dogged Stradella throughout his short life, including involvement in a conspiracy to embezzle church funds and numerous liaisons with married women, he was eventually obliged to flee Rome, then Venice, and later Turin. He settled in Genoa, but was assassinated there at the age of 37. He left a large number of vocal and instrumental works, including a good deal of opera and other stage music. Among them was *Il Damone*, a serenata (a loose term for a sort of concert opera or multi-voiced cantata on an allegorical text, usually celebrating a current social event, and performed out of doors in the evening).

Stradella's great contribution to the development of instrumental music was his pioneering use of the concerto grosso orchestration, employed first as an accompaniment to vocal music; then in opening sinfonias—rather like overtures—to vocal works such as *Il Damone*; and finally in an independent instrumental composition. These sinfonias were performed at court and were probably models for Corelli's Opus 6, the first published set of concerti grossi.

**Pietro Locatelli** (1695-1764) was born in Bergamo, trained in Rome (possibly having studied with Corelli), and had much success in Italy as a violin virtuoso. Yet he chose to move to Amsterdam, perhaps partly because of its reputation as an important music-publishing center. He was destined to spend the latter half of his life there, where he oversaw the publication of all his works, which, like Corelli's, consisted only of instrumental works for strings. Many of his works are exceedingly demanding of the performer. Though there are indeed some difficult orchestral passages in *Il pianto d'Arianna*, it is not among his most technically demanding works, and the overall expression is rather dark and subdued (partly due to its key: E flat). It is the only concerto in its set of six that has a subtitle. It seems programmatic more in mood than in any literal sense. Many other composers have set the legend of the abandoned Arianna to music in one way or another, among them Claudio Monteverdi and Richard Strauss. In Locatelli's setting, there is a solo viola part as well as the usual featured roles for two violins and cello; thus the qualification "*a quattro*." Some of the writing for solo strings is composed in recitative style, with its half-sung, half-spoken vocal gestures, so that the work resembles an extended scene from a tragic opera.

My Bach reconstruction is based on Bach's famous keyboard concerto in D Minor, and on his own arrangements of two of its movements for solo organ, chorus and orchestra in Cantata No. 146. Bach scholars believe that both are adaptations of an earlier version—possibly a violin concerto—that has not survived. He arranged his two surviving violin concertos for solo keyboard and strings; one might thus assume that some of his other six keyboard concertos might also have been for other instruments, and a number of them have been "restored," using solo violin, oboe or recorder.

The D-Minor Concerto has been adapted for solo violin a number of times. I have always felt that these arrangements are unsatisfactory because of the nature of the piece and the texture of the harpsichord version, particularly in the outer movements. Here the thick texture and interlacing counterpoint suggest to me an original orchestration rather like the *Brandenburg Concerti*. In my adaptation, I have used



Johann Sebastian Bach

Brandenburg Nos. 4 and 5. Bach wrote elaborate inner voices, suggesting a democratic world where every individual was complex and had something to offer, and where no one was dispensable.

—Daniel Stepner

## CANTATAS

### Handel, *Armida Abbandonata*

The years that George Frideric Handel spent in Italy (1706-1711) were utterly decisive in determining his musical style and the nature of his creative gift. Italy was then the musical center for all principal vocal forms—opera, oratorio, and chamber cantata—which were linked stylistically by Italian vocalism and tendency toward dramatic expression. Handel quickly demonstrated a lively imagination in the creation of musical equivalents to emotionally charged texts, and this pointed directly toward the theater. In addition to a number of operas composed and produced in Italy before the composer was twenty-five, Handel's output included many chamber cantatas, ranging from virtual operas for two or three



voices and instruments, to works for the barest minimum of performers—one singer with basso continuo. The texts of these cantatas were nearly identical in character to operatic texts; the singer presented a dramatic situation in the opening recitative, then reacted to it in a short series of varied arias and accompanied recitatives—no different in musical terms than if he or she were on the stage performing a complete operatic scene.

The Marquis Francesco Ruspoli, a Roman aristocrat, employed Handel on several occasions for a period of a few months, to create a secular cantata every week to be performed by his superb house musicians (several of whom later followed Handel to London). One of these was the soprano Margherita Durastante, for whom Handel composed, in June 1707 (according to a copyist's bill), one of his most extraordinary cantatas, *Armida abbandonata* ("Abandoned Armida"). The character of Armida was familiar to all Italians as the sensuous sorceress of Tasso's *Jerusalem Delivered*, who lured the Christian knights besieging Jerusalem into her magic garden, where she seduced them into indolence. But she herself was captivated by the noble Rinaldo of Este, and the story of their changing relations is one of the threads that runs through Tasso's epic poem. This story became a subject for dozens of poets and, through them, of composers writing operas and cantatas dealing with the characters. In Handel's cantata, Rinaldo has abandoned Armida to return to his duty; she is outraged at being spurned, and her reaction is a wide arc of emotion swinging from despair to rage.

Handel's cantata begins with an extraordinary passage for violins without continuo, accompanying the singer's narration with an arpeggio part in the first violin that suggests the absent hero's footsteps racing away from the seductive sorceress. The extraordinary musical image—and the varying emotions that succeed it—aroused the interest of a figure no less than J.S. Bach, who copied out the cantata in his own hand in order to study it.

**J.S. Bach, *Mein Herze schwimmt im Blut*, BWV 199**

Bach wrote this cantata for the service on Sunday, August 12, 1714, in Weimar. The text, by Georg

Christian Lehms, had been published two years earlier and already set to music by Johann Christoph Graupner. The text points to the Eleventh Sunday after Trinity because of its quotation of the parable of the Pharisee and the publican (Luke 18:9-14), which was read on that Sunday in the Lutheran churches of Bach's time. The parable contrasts the self-righteous Pharisee who sings his own praises to the humble and guilt-ridden publican, who can only say, "God be merciful to me, a sinner." This consciousness of

sin was a powerful thread in the religious thought of the day, and many Bach cantatas express the individual believer's torment at becoming aware of his sin. In such cases, the end of the work always points to the Crucifixion as a source of consolation and redemption.

The young Bach shows off an extraordinarily fertile invention here with the modest forces at his disposal: soprano voice, oboe, strings, and continuo. He evidently had no chorus on this occasion, so he had to find a way to set the chorale verse prescribed by his libretto without one. And he used a constantly varying texture and range of the

*In the cantata "Mein Herz schwimmt im Blut," the young Bach shows off an extraordinarily fertile invention with the modest forces at his disposal . . . He evidently had no chorus on this occasion, so he had to find a way to set the chorale verse prescribed by his libretto without one.*

instrumental ensemble to make it a virtue that the singing voice is soprano from beginning to end. He must have liked what he came up with, because he performed the cantata again on several occasions.

Each of the arias presents a varied mood and color. For the anguish of the first, the oboe, with its melodic leaps that turn abruptly back, suggests a search for—and failure to find—a path away from the sense of sin. The broad melodic character of the strings and the turn to a major key in the second aria supports the new mood of tranquility. A brief recitative leads to the unusual chorale movement, in which the melody is sung by the soprano a line at a time, surrounded by a lively viola part whose figuration is derived from the beginning of the chorale melody itself. The closing recitative and aria express the final emotion of joy with the dance-like mood of a gigue.

—Steven Ledbetter

*Steven Ledbetter is musicologist and program annotator for the Boston Symphony Orchestra.*



## H&H ORCHESTRA

### Violin I

Daniel Stepner, *concertmaster*  
Clayton Hoener  
Judith Eissenberg  
Kinloch Earle  
Jane Starkman  
Mark Beaulieu  
Dianne Pettipaw  
Julie Leven

### Violin II

Linda Quan, *principal*  
Etsuko Ishizuka  
James Johnston  
Lena Wong  
Anne-Marie Chubet  
Sandra Kott  
Anne Black  
Danielle Maddon

### Viola

David Miller, *principal*  
Barbara Wright  
Laura Jeppesen  
Scott Woolweaver

### Cello

Myron Lutzke, *principal*  
Karen Kaderavek  
Phoebe Carrai  
Alice Robbins

### Bass

Michael Willens, *principal*  
—*Amelia Peabody chair*  
Thomas Coleman

### Oboe

Stephen Hammer

### Harpsichord

John Finney

John Finney, *Associate Conductor*  
James David Christie, *Artistic Consultant*  
Jesse Levine, *Production Manager/Librarian*  
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Yoichi Udagawa, *Rehearsal Assistant*  
Angela Vanstory, *Rehearsal Accompanist*

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### *H&H Concerts at Symphony Hall this Spring*

#### **ST. MATTHEW PASSION**

April 16 at 8 p.m. & 18 at 3 p.m.  
Christopher Hogwood conducting  
David Gordon, Evangelist; Richard Zeller, Jesus;  
Dominique Labelle, soprano; Marietta Simpson,  
mezzo-soprano; Paul Elliot, tenor  
*The American premiere of Mendelssohn's 1829  
version of Bach's grand choral work*

#### **ODE FOR ST. CECILIA'S DAY**

April 30 at 8 p.m. & May 1 at 3 p.m.  
Christopher Hogwood conducting  
Lynne Dawson, soprano; John Mark  
Ainsley, tenor; William Sharp, baritone  
*Mozart's orchestration of Handel's Ode  
C.P.E. Bach: Symphony Wot. 182  
J.S. Bach: Singet dem Herrn, BWV 225*

**For tickets, call the H&H Box Office, M-F, 10-6, at (617) 266-3605  
or TicketMaster, at (617) 931-2000.**



## VOCAL TEXTS

### Armida abbandonata (Abandoned Armida)

#### Recitative

Dietro l'orme fugaci del guerrier,  
che gran tempo, in lascivo soggiorno asscoso avea,  
Armida abbandonata il pie movea;  
e poi che vidde al fine che l'oro del suo crine,  
i vezzi, i sguardi, i preghi non han forza che leghi  
il fuggitivo amante,  
fermo le stanche piante,  
e affisa sopra un scoglio calma di rio cordoglio,  
a quel leggiadro abete,  
che il suo ben le rapia,  
le luci affisse,  
piangendo e sospirando così disse:

#### Aria

Ah! crudele e pur ten vai,  
e mi lasci in preda duolo,  
e pur sai che sei tu solo  
il diletto del mio cor.  
Come, ingrato, e come puoi involare a questo sen,  
il seren de' lumi tuoi,  
se per te son tutta ardor.

#### Recitative

Per te mi struggo, infido,  
per te languisco, ingrato;  
ah! pur lo sai che sol da' tuoi bei rai  
per te piagato ho il seno, e pur tu m'abbandoni,  
infido amante.

#### Accompanied recitative

O voi, dell'incostante  
e procelloso mare orridi mostri,  
dai più profondi chiostri,  
a vendicarmi uscite,  
e contro quel crudel in crudelite  
sì, sì, sia vostro il vantro  
e del vostro rigore  
un mostro lacerar di voi maggiore  
Onde, venti che fatte, che voi nol sommergete?  
Ah! no, fermate.

#### Aria

Venti, fermate, sì, fermate,  
sì nol sommergete, no sommergete;  
e ver che mi tradi, ma pur l'adoro.  
Onde crudeli no, no,  
non l'uccidete che mi sprezzo,  
ma e il mio tesoro.

#### Recitative

Ma che parlo, che dico?  
Ah ch'io vaneggio;  
e come amar potrei un traditore,  
infelice mio core?  
rispondi, o Dio, rispondi.  
Ah! che tu ti confondi, dubbioso e palpitante  
vorresti non amare e vivi amante.  
Spezza quel laccio indegno,  
che tiene avvinto ancor gli affetti tuoi.  
misero cor? ah! tu non puoi.

#### Aria

In tanti affanni miei assistimi almen tu,  
Nu me d'amore! E se pietoso sei,  
fa ch'io non ami più quel traditore.

After the fleeing footsteps of the warrior,  
whom she had kept hidden for a long, lascivious time,  
the abandoned Armida started forth;  
Then finally realizing that her golden hair,  
her charms, her glances, and her prayers  
had no power to hold her fleeing lover –  
she rested her tired feet.  
Seated on the shore, having becalmed her poisonous grief,  
with her eyes fixed on the barque  
which carried away her love,  
she spoke thus, with tears and sighs:

Ah! cruel one, you go,  
leaving me in sorrow,  
though you know that you alone  
are my heart's delight.  
How, ingrate, can you steal from this bosom  
the clear sky of your eyes,  
when I am full of such passion for you.

It is for you, treacherous one, that I pine;  
for you, ungrateful one, that I languish;  
ah! though you know full well  
that my breast has been wounded by your eyes alone,  
you leave me, unfaithful lover.

Horrendous monsters  
of the fickle and tempestuous sea,  
come out of your deepest recesses  
to avenge me;  
and deal with that cruel one ruthlessly;  
yes, yes: let it be your boast  
to lacerate a monster  
worse than yourselves.  
Waves and wind, why are you not destroying him?  
But no, wait!

Hold, ye winds,  
do not overwhelm him!  
Though it is true he betrayed me, still I adore him.  
No, no, cruel waves, do not kill him!  
Though true that he disdains me,  
he is yet my treasure.

But of what do I speak, what am I saying?  
Ah! I am raving;  
how could I love such a traitor,  
oh my unhappy heart?  
Answer me, oh God, answer me!  
Ah! how confused, full of doubts, and throbbing you are;  
you desire not to love, yet go on living, loving.  
Break that shameful bond,  
which keeps your affection enthralled.  
Suffering heart, ah!, you are powerless.

In all my troubles, help me, god of Love!  
And if you have any pity,  
make me love that traitor no more.

—Translation by M. Grazia Marzot and Laura Jeppesen



Mein Herze schwimmt im Blut, BWV 199  
*Cantata for the Eleventh Sunday after Trinity*

**Recitative:** Mein Herze schwimmt im Blut,  
weil mich der Sünden Brut  
in Gottes heil'gen Augen  
zum Ungeheuer macht.  
Und mein Gewissen fühlet Pein,  
weil mir die Sünden nichts als  
Höllenhenker sein.  
Verhaßte Lastemacht!  
Du, Du allein hast mich in solche Not gebracht!  
Und Du, Du böser Adams-Samen  
raubst meiner Seelen alle Ruh,  
und schließest ihr den Himmel zu!  
Ach! Unerhörter Schmerz!  
Mein ausgedorrtes Herz  
will ferner mehr kein Trost befruchten;  
und ich muß mich vor dem verstecken,  
vor dem die Engel selbst ihr Angesicht verdecken.

**Aria:** Stumme Seufzer, stille Klagen,  
Ihr mögt meine Schmerzen sagen,  
Weil der Mund geschlossen ist.  
Und Ihr nassen Tränenquellen  
Könnt' ein sich'res Zeugnis stellen,  
Wie mein sündlich Herz gebüßt.

**Recitative:** Mein Herz ist itzt ein Tränenbrunn,  
die Augen heiße Quellen.  
Ach Gott! Wer wird Dich doch  
zufrieden stellen?

**Recitative:** Doch Gott muß mir genädig sein,  
weil ich das Haupt mit Asche,  
das Angesicht mit Tränen wasche,  
mein Herz in Reu und Leid zerschlage  
und voller Welmüt sage:  
Gott, sei mir Sünder gnädig!  
Ach, jai Sein Herze bricht,  
und meine Seele spricht:

**Aria:** Tief gebückt und voller Reue  
Lief ich, liebster Gott, vor Dir.  
Ich bekenne meine Schuld;  
Aber habe doch Geduld mit mir!

**Recitative:** Auf diese Schmerzeus-Reu  
fällt mir alsdann dies Trostwort bei:

**Chorale** (with viola obbligato)  
Ich Dein betrübtes Kind  
Werf' alle meine Sünd,  
So viel ihr in mir stecken  
Und mich so heftig schrecken,  
In Deine tiefen Wunden,  
Da ich stets Heil gefunden.

**Recitative:** Ich lege mich in diese Wunden,  
als in den rechten Felsenstein;  
die sollen meine Ruhstatt sein.  
In diese will ich mich im Glauben schwingen  
und drauf vergnügt und fröhlich  
singen:

**Aria:** Wie freudig ist mein Herz,  
Da Gott versöhnet ist.  
Und mir auf Reu und Leid  
Nicht mehr die Seligkeit  
Noch auch sein Herz verschließt.

My heart is bathed in blood,  
because the multitude of my sins  
makes me, in God's holy eyes,  
seem to be a monster.  
And my conscience feels pain,  
because these sins are nothing to me  
but hellish tormentors.  
Hateful night of vice!  
You, you alone have brought me to such distress!  
And you, evil Adam's seed,  
rob my soul of all peace,  
and bar it from Heaven.  
Ah, unspeakable anguish,  
my heart is so parched,  
no comfort can nourish it;  
and I must hide in shame before the One  
before Whom even the angels hide their faces.

Mute sighs, silent lamentations,  
you must express my anguish,  
because my mouth is sealed.  
And you, wet springs of tears  
can surely testify  
to the penitence of my sinful heart.

My heart is now a fount of tears,  
my eyes hot springs.  
Ah, God! who will appease Thee?

But God must have mercy on me,  
since I cover my head in ashes,  
and wash my face in tears;  
I tear my heart in sorrow and remorse,  
and declare my abject misery:  
God be merciful to me, a sinner!  
Ah yes! His heart breaks,  
and my soul speaks:

Deeply bowed and filled with remorse  
I lie before Thee, dearest God.  
I acknowledge my guilt;  
have patience with me!

Upon my agonized remorse  
falls now this gracious word of comfort:

I, Your troubled child  
cast all my sins,  
as many as I have within me  
filling me with terror,  
into Your deep wounds,  
where I have always found salvation.

I lay myself in these wounds  
as in the true firm rock;  
they shall be my place of rest.  
In these I shall ascend in faith,  
and then, content and joyful,  
I shall sing:

How joyful is my heart  
since God is appeased,  
and since remorse and suffering  
no longer bar me from bliss  
nor from His heart.



## THE HANDEL & HAYDN SOCIETY ARCHIVES

What is the Handel & Haydn Society Archives? An archives may seem an obscure, even irrelevant place — a dark inaccessible vault that holds musty, prosaic items, much like great-grandmother's attic. How could such items be even remotely interesting to those who think of H&H as a vibrant entity with the power to warm, console, and move them, on even the coldest winter night? Perhaps this look at the H&H Archives will encourage the reader to use these Archives to answer historical questions, or to think about donating materials to the Archives. After all, whether it is your attic or your great-grandmother's, there might be some yellowing document, chaming old photograph, or evocative artifact taking up space which pertains to the Society's past life.

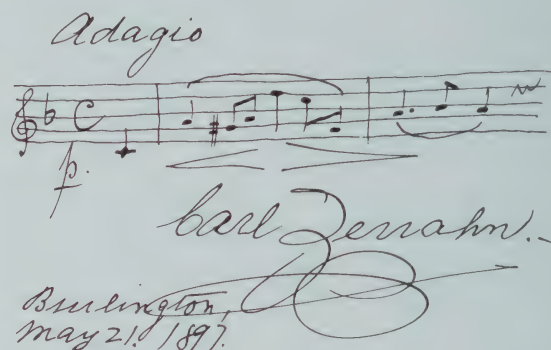
The Archives is located both at the Society's offices in Horticultural Hall and at the Rare Book and Manuscripts Department of the Boston Public Library. The purpose of the Archives is to collect and preserve all official records of the Society since 1815 when it was founded. In addition to primary source material, a large part of this collection is on microfilm, and a significant portion of the collection is or will be placed on audiotape. The taped material includes broadcast tapes as well as oral histories which the Archives is planning for the near future.



Season ticket to H&H's forty-first season (1857)

What kind of records or archival materials does the Handel & Haydn Society collect? H&H holds the records from over 177 years of the Society's performances and administration. These include business and legal records from 1815 onward (illuminating for researchers of institutional culture), and records of rehearsals and concerts. The latter are a tremendous aid to scholars wishing not only to

reconstruct specific performances but also to understand the musical idiom of the past. The holdings also include lists of members, correspondence (essential documentation for those doing specialized research on individuals or on the culture of Boston, and for verifying or refuting historical hypotheses), and contracts (many early nineteenth-century contracts are fascinating, with concerns surprisingly up-to-date).



Just the other day we were relishing just one of the thousands of treasures in the Archives. Chris Hogwood recently gave a card, 3 1/2" x 4 1/4," (see above) to the Archives, and like all archivists, most of whom are really detectives at heart, we examined it closely. Naturally, anything with a musical quotation piques our curiosity, but of even more interest to us, the card's creator was Carl Zerrahn (1826-1909), conductor of H&H for 47 years beginning in 1854. And what luck! Not only is the card neatly inscribed and autographed, but the date and location are included by the meticulous Mr. Zerrahn. Although it is impossible to reproduce here, there is even another piece of evidence—a postal imprint on one side of the card. What might this card be? One of several autographs sent to adoring devotees, an elegant *carte de visite*, maybe even a restrained musical *billet doux*? Who composed the musical quotation and what is its significance? We will let the interested researcher enjoy answering these and other questions. Our job as archivists is to provide the evidence, carefully collecting and preserving it so that future researchers can weave such strands together, creating a musical and personal tapestry with all the dimensions of a living, breathing entity.



While the documentary records are valuable, as are the rare books, manuscripts, music scores and artifacts held by the H&H Archives, perhaps the most significant category of records we have are the sound recordings made over the last 45 years. After all, the essence of the Handel & Haydn Society is its music, the sound it produces. The Archives' greatest commitment is to preserving the many recordings already made (in various formats, some of which are historical artifacts in and of themselves), and to recording and preserving all performances in the present for future generations.

"The unique position of the Handel and Haydn Society as the parent musical organization of this country is well-known."

—Andrew Carnegie

*Tribute to H&H by the famous American industrialist and philanthropist Andrew Carnegie, quoted in History of the Handel and Haydn Society, Vol. II (1905)*

One of the major projects that the H&H Archives Committee supports is the institution of an active oral history program. We intend to record oral histories with several individuals who have been deeply involved with the Society and the Boston music scene over the years; they can tell the story of how the Society has operated. Oral remembrances and stories bring many aspects of H&H together in a vibrant and three-dimensional way that is not reproduced in any other medium. I have had the pleasure of hearing some of the most delightful stories, which on occasion equal the best of H&H's musical performances in their power to delight and amplify written material. Anyone who yearns for a story, who warms to the telling and retelling of a family vignette, who finds adventure and sustenance in actually touching the past, and who understands that a significant part of what we are is what we have been, will find many rewards in such evidence. And that evidence is all there in the Handel & Haydn Society's Archives.

—Dena M. Hardymon

*Dena Hardymon is a member of the H&H Board of Governors and an archivist.*

If you have questions or wish to donate items to the H&H Archives, please contact Robin Baker at (617) 262-1815 or write to H&H, 300 Massachusetts Avenue, Boston MA 02115.



*Bronze medallion created in 1915 for the Society's centennial. A silver edition of the medallion is now given to winners of the Handel & Haydn Society Award, established in 1971 to recognize "meritorious achievement in the art and performance of music."*

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*Headline of article in the Boston Times, February 26, 1899 on the need for a new H&H dress code.*



*Messiah program book for H&H's "Seven Hundred and Seventy-Ninth Concert": December 22, 1912*



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The Handel & Haydn Society gratefully acknowledges the generous support of the following corporations, foundations, agencies, and individuals. Such continuing annual fund support is crucial to H&H's artistic growth and financial stability. If you wish to make a contribution to the Handel & Haydn Society or learn more about the exclusive benefits available to Conductor's Circle members, please call the Development Office at (617) 262-1815.



The Conductor's Circle of the Handel & Haydn Society brings together individuals who express their deep commitment to Baroque and Classical music by generously donating \$1,000 or more to the Annual Fund. The generosity of Conductor's Circle members has enabled Artistic Director Christopher Hogwood to establish H&H as a premier period instrument orchestra in the United States and as a national leader in historically informed performance.

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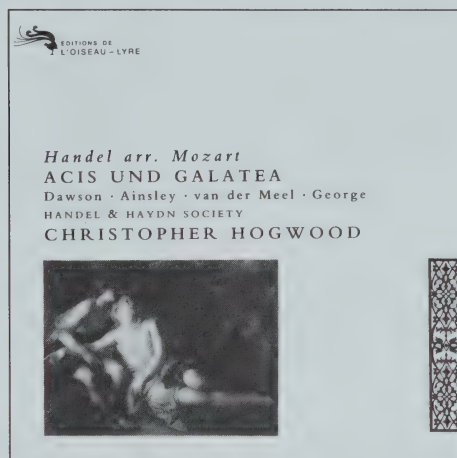
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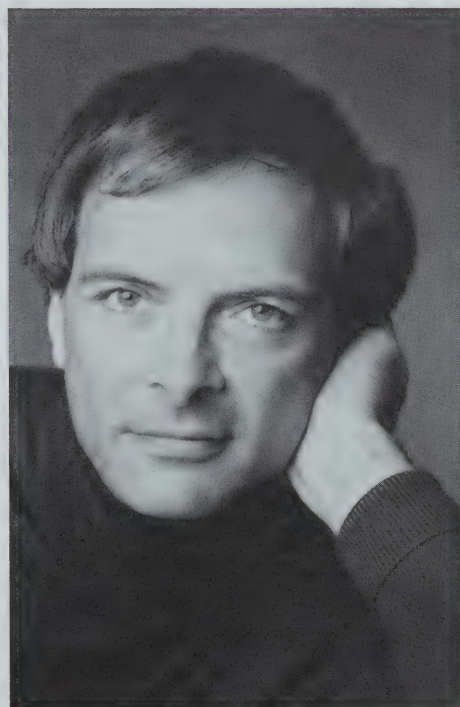
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**Mozart, *Exultate, Jubilate***

*with soloists: Carole Haber, Stephanie Houtzeel,*

*Geoff Fine and Christopheren Nomura*

**Sunday, May 16, 1993 4:00 pm**

First Baptist Church

848 Beacon Street, Newton Centre

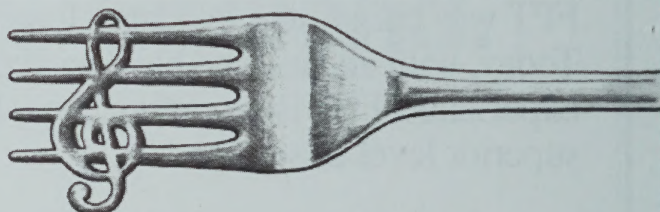
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